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JOACHIM AND RUBINSTEIN.

An interesting account is given in Mrs. A. M. Diehl's "Musical Memories" of the debut of Joachim and Rubinstein in London. Mrs. Diehl says that the most careful research has failed to find any printed record of the concert, "which would seem to have been at the Hanover Square Rooms" in the early fifties. As a fact Rubinstein made his London debut in 1842, when he played at the Philharmonic. However, we will not quarrel about dates.

"The violinist was a swifty, heavy lad, with a grim, short-sighted expression on his thick, somewhat heavy features, and as he bowed and began tuning his fiddle, a thick lock of dark hair tumbled over his broad snub nose. The young pianist had a flat leonine face; and the suggestion of the lion in his side, massive brow was accentuated as he gazed around with his keen grey eyes—a slightly foreboding glance—while he played a few subdued chords. It was a stirring evening. One surprise followed another; one effect seemed greater than the last. While the lion-faced young pianist maintained his fierce expression and cold unconcern, and the violinist's lumpy visage seemed more and more somnolent—his eyes, indeed, seemed to recede into his head as the performance proceeded—there was a youthful fire, a passion of enthusiasm about their feats which ended in creating a furor. The audience rose to them at the end, and seemed unwilling to end their first acquaintance with the extraordinary prodigies there and then.

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HOW TO SUCCEED.

"How did you ever achieve all this?" asked a listener of Mendelssohn, on hearing him play several of his compositions. "I lived like a hermit and worked like a horse." Was the answer of this great musician, too honest to affect an excellence as costing him nothing.

"Some time ago I heard a man say to a successful musician, 'You are a lucky chap.' The musician replied, 'Nothing of the kind. Years ago, when we were young together, I was employed in the same business as you were. Every evening you spent on the corner of the street with the boys, and thought you had worked enough through the day. I had no liking for that, and went home, shut myself up in a room, and studied hard; but there is a difference in our surroundings now. You are in the same old rut, and think it is luck with me because I got out of it. It was nothing but hard work. You had your good time then; I can afford to have mine now. I am sorry for you; but it would be impossible now for you to rectify your mistake.'"

The man who has nothing but talent looks upon his work with a self-satisfaction, but a man of genius is never satisfied. Discontent is both the burden and the stimulant of genius. For often the less one knows about a subject the more he talks about it. There is an excellent couplet that comprises a great deal of truth, which reads—

"He that studies and digests things most
Is more apt to depart than boast."

The salaries paid at German opera houses are amazingly low. The first soprano, the prima donna, seldom gets over \$6,000 a year; the first tenor a little less, and so on down to the chorus and orchestra, who are paid \$200, \$300, or \$500 a year.



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THE MUSICAL FORMS.

Professor Crooks opened the Edinburgh University music classes with a lecture on "The Musical Forms." He said that at no time had there been so much of a change in the musical forms as in our day. Barbarism and dilettantism were gaining ground more and more. The art-producers appeared to be more and more indifferent to the tastes and the art-consumers had lost almost entirely the taste for anything but violent sensations. How characteristic of the now dominant art of the Bay of Pigs, where the music is a mere accompaniment to an often safe guide, but in this case not far off the truth in enumerating a long list of dazzling qualities: grandiose, the terrible, the ecstatic, the noisy, and even the ugly, but excluded the beautiful—the beautiful, he held, is the least important of the three, because, while it implied temperance and harmoniousness, health and sanity. Wagner, though the principal, was, however, not the only offender. His share of the responsibility for the prevailing fashion; and in some measure Chopin and Schumann, who were not only the victims of the fashion, but by favouring certain moods, or by neglecting certain exigencies of form, they gave indications of possibilities which their successors worked out, not only in the music, but in the life and in the education. The undeniable fact was that music was now a question of pathology rather than of aesthetics. It was a question of the health of the nation, and not of its spiritualised. The elemental, not the artistic qualities of a work of art, decided in our day its success. Speaking generally—of, of course, there were exceptions—our day was a day of the senses. Composers held these artistic qualities equally cheap; the time was past when music was a refining and elevating influence. The music of our day was the cause the beautiful was no longer the ideal followed; it could no longer be beneficial, because it was a strong intoxicant that deteriorated the body and soul. What was the day of the senses, but a vast machinery for exciting our nerves, a monstrous pandeur to our sensuality? There was no question of the health of the nation, and we do not imagine that he was blind to the excellences of the music of our day. He was quite aware that, although the music of our day was a day of the senses, Musicians had enriched their means enormously in this respect Haydn and Mozart were but miserable beggars compared with their successors of our day. The music of our day was a day of the senses, and the situation men wasted their wealth in riotous living, instead of spending it wisely and profitably. The music of our day was a day of the senses, and the music movement should be initiated, and a return made to health and sanity. Without health and sanity they could have no true beauty, and without true beauty they could have no health. And with it lack of harmoniousness, and this showed itself not only in the extravagant and motley nature of the music of our day, but in the general condition of the form. His complaint against modern music was not that it was altogether formless, but that the regard paid to it in form was not what it should be. He said that the music of our day, in detail the nature of musical form, pointing out that the three principles on which it was based were the principle of form, the principle of melody, the affinity of materials, and that by these means the ultimate aims were attained, unity and variety, unity tempered by variety, variety tempered by

HOW CHOPIN PLAYED

His fortissimo was the full, pure tone without noise, a harsh, inelastic note being to him painful. His nuances were modifications of that tone, decreasing or increasing in intensity, but never losing its essential character. His fingering *legatissimo* touch was marvellous. The vividly extended *argpeggio* in the bass were transfused by touch and pedals into their corresponding sustained notes in the treble. He kept his elbows close to his sides of sound. He kept his elbows close to his sides, and played only with finger-touch—no weight of the arms. He used simple, natural position of the hands, and he played with the fingers, not playing, adopting the easiest fingering, although it might be against the rules, that came to him. He was not a pedagogue, but a great, a true, a noble player. It is interesting to be told on the authority of Princess Chartorsky, one of Chopin's pupils, of whose playing he approved, that the composer's own playing was so perfect, that he himself could not look upon as the interpretation, as too many of his pupils have upheld. The Princess was wont to say that Chopin was essentially one of those geniuses who are kaleidoscopic in their moods and humors. As he was always correcting, altering, remodeling his manuscripts—until his unlucky death—so he was continually changing the same idea expressed and treated something a score

the same state of mind or emotional feeling, so that, perhaps, he seldom played one piece again if he had played it before.

PROGRAM MUSIC DISCUSSED.

I once read somewhere an ingenious defence of program music. The plea put forward was that it is not worse for a composer to give you a printed picture of a landscape than to give you a landscape for a painter to give a long description of his picture in a catalogue; and it was also pointed out that the picture is not a landscape, but a landscape lacking an explanatory title. That sounds very plausible, says Edward Baughan in *Music* (London). To begin with, though a painter should not be obliged to give a title to his picture, his picture, it is not as the composer's program, inasmuch as, description or no description, a picture actually depicts a landscape, whereas a program of music cannot, and does not. So that in the course the description is merely explanatory, but in the case of an artist it is an integral part of the work. The mistake the modern program composer has made is that he has not confined his music to the description of feeling, but has attempted to describe things, and things, of which, alas, one, are outside the power of music to express. Most of us believe that music had its origin in the desire to express feeling, and that it is those who hold that it originated in a wish to construct patterns of musical sound I well known musicians, arguing the point with a well known musician, called a critic to the aid. The critic did not convince me, drew some hieroglyphics on the blackboard, and with a very black lead pencil, much to my annoyance, drew some more. The hieroglyphics did not convince me, and I still believe that music had its origin in the desire to express feeling. I am not a philosopher, and I cannot admit the art has been developing since Beethoven on quite the wrong lines, whereas if you are of my opinion you will agree that the expression of feeling is the only thing that music can do, and that human utterance. And that is all the program I demand. That the composer should express feeling, and that he should express it as well as he can, else would feel, as the song-writer has to do, for instance. But the "tone-poets" want to do more than this, and by their absurdities they are bringing about the ruin of music, and the ruin of the popularity of the art. For if our musicians, in doing so, go back to the beautiful pattern-music of Mozart, and the music of the great masters, and lose its hold on the public and will only attract cultivated musicians. It is precisely because modern music is essentially Wagnerian, is human and expresses feeling that it must and will lose its hold on so much of the laity. The days when the man in the street was frightened of music because he did not understand it are gone. The man in the street learned that Beethoven was not a dry, scientific musician, but, in most of his compositions a tone-poet, and that he was a man, and not a machine. Bach in the same light, too.

VERDI'S HEALTH.

Although his bodily health is good, Verdi has, since his wife's death, been in a state of such complete depression as to give rise to some anxiety. With the utmost difficulty that he can be induced to eat food, and in his great grief he shows little interest in his work. His grief, however, is, of course, is entirely natural in a tender-hearted man of the advanced age of 84, who has suddenly been bereaved after a happy married life of but a few months short of half a century. It is hoped, however, that in a few days he will be able to leave Sant' Agata for Genoa.

Verdi, it may not generally be known, has prepared his own grave. Only a year or two ago he obtained permission from the Italian government to have a plot of ground laid out at Sant' Agata, and there his wife was interred.

READING AND WRITING.

To read music fluently from an early stage of study is of vast advantage to the student, whether young or grown up; and accuracy in reading should be cultivated early and late until proficiency has been reached. Nevertheless, to be able to play by memory is of even greater importance to the awakening and development of the musical consciousness at the pianoforte than is the reading of the conventional notation as a system of signs for the real things of music. The art of reading, and the art of writing music should be practiced side by side from the beginning; but the pupil's power of memory, which fairly fling themselves at the teacher in their

ated to the needs of notation. To place the fingers of a beginner over the proper digits (keys) for playing a simple measure of music, and then to have that measure repeated 100 times before studying the notation of said measure, will in the course of a few measures result in worlds of delight and wonders of interpretative taste, style, and individuality, even in the case of very young students.

SCHUBERT, THE MEISTER-SINGER.

Before Schubert, the song, in spite of its beauty was, with very few exceptions, limited in range by the accompaniments were, for the most part, of the simplest description, or were not an integral part of the whole, while the general structure of the thinking in dramatic fitness, in harmony with the demands of the words. Schubert appropriated says that which was best in the national song, elaborated it, idealized it, made it over into a fairer, sweeter, larger form.

Entering with the strength and passion of a true poet into the meaning of the poetry he chose to set to music, the mood of the poet, thrilled by the same emotion, is reproduced in the music. The striking power in his music—the vocal parts being intensified by peculiarly rich and highly developed accompaniments. We are again contrived by the music to feel the power of the poet's words. The power in the song, writes Kenyon West, is that he seems to have a musical expression for every kind and variety of emotion of which the human mind is capable. He has a musical language, and unexpected modulations, even occasional dissonances, in his means of expression. He so entered into the spirit of the poems of Goethe and other poets that he seized at once the true intuition, the most characteristic of each, and he was able to give it freedom and insight, he followed the changes in the thought or the action of the poetry. Then, too, nature's aspects and changes find glorious expression in his music. He has a sense of the difference between what is called descriptive music. His tone-painting, his coloring, is both wonderful and varied. There are magnificent contrasts, not only between the different songs, but often between the individual parts of the same song.

THREE SUGGESTIONS.

I have three short suggestions, says a writer in *British Music*, that I should like to make to music teachers, young or old, whether just beginning their careers or with 30 or 40 years of experience. The first is: Be careful how you speak to your competitors. You cannot pull yourself up by pulling others down. None of us "know it all," and it is quite possible that other teachers may reach the mark quite as quickly as ourselves by an entirely different method. The second is: Be sure you know your method, and should believe in it thoroughly, but it should be broad enough to acknowledge that other methods may also be good. This is not simply courtesy, or musical ethics, or good morals, but it is good sound policy. You will be more successful if you speak courteously and respectfully of other teachers.

In the second place, study each pupil. Never give two lessons alike. See if you can not find out the special aptitudes of each. If a pupil is naturally a collector, as one teacher has expressed it, "get inside your pupil's head." Don't forget that it is the brain that plays, not the fingers. Many a stupid pupil has been made so by the teacher who has not taken his point of view and explain things in a way suited to his comprehension. Study each pupil.

Third, make a list of the things you are to keep. Make a list of teaching pieces. You can not remember all the good teaching pieces you see and hear, or if you do, you do not think of them just when you need them. Divide your list into two parts, one for grades corresponding to the first four or five grades, and another for the higher grades. Write down the title of each. Whenever you find a good teaching piece, write it down. Do not let it slip away from you with the publisher and price. It is best to add a short note concerning the character of the piece, the author, and the publisher. This will save you many grounds, whether popular in style or not, or any thing of interest connected with it. It is also well to write in the first bar or two of each composition the name of the author, the title of the piece, and the publisher. Such a book, and by constantly adding to it, you will not only be able to give to your pupils a selection of the best, but you will be able to refer to them to their needs, but you will add to your own knowledge of composition, and will avoid that most common fault of the teacher, to go over and over again, the same unvarying round of pieces.

"Pa, what is the difference between a violinist and a fiddler?" Pa—"Anywhere from one to five thousand a year."



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THOMAS M. HYLAND, . . . EDITOR.

DECEMBER, 1897.

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PRIVATE RECITAL.

Messrs. Charles Kunkel and Louis Conrath gave a private recital for two pianos at the warehouses of the Estey Co., 916 Olive street, on Sunday afternoon, the 14th ult. It was listened to with the most rapt attention by one of the most critical audiences ever assembled together in this city. Every number on the programme evoked the greatest enthusiasm, and it was justly deserved, for no such magnificent duo playing has ever been heard here. It will be a severe loss to the musical world if Messrs. Kunkel and Conrath do not make a tour and present their unrivalled repertoire of duos for two pianos.

The following programme was rendered, all the numbers being for two pianos:

1. Prelude—"Sounds from Elysium." Bergt. (Transcribed by Kunkel and Conrath.) 2. Sarabande and Variations. Conrath. Suite in form of a series of characteristic pieces: (1) Tema; (2) Dialogo; (3) Momento Gioioso; (4) Scherzino; (5) Romanza; (6) Intermezzo; (7) Alla Roccoco; (8) Marcia Funebre; (9) Finale. Maria Trionfale. 3. Scherzo—"Dance of the Fairies, Theme." (Transcribed by Kunkel and Conrath.) 4. Der Ritt der Walkuren (The Ride of the Walkyrs) from Wagner's Music Drama. Transcribed by Kunkel and Conrath. 5. Norma (Bellini)—Grand Fantasia, Thalberg. Kunkel. 6. (a) Galliard (Vivacity)—An Ancient Dance, Thome; (b) Dream of the Flowers—(Waltz). Delibes. (Transcribed by Kunkel and Conrath.) 7. Gavotte—Queen of the Ball, Probst. 7. Overture to William Tell, Rossini. Grand Concert Piece. Paraphrased by Kunkel and Conrath.

Moritz Moszkowski has left Berlin to settle in Paris, where he will continue his teaching and other musical labors.

The death of the wife of Giuseppe Verdi, the well-known composer, is announced as having occurred at Rome on November 14th. Signora Verdi was the second wife of the maestro, and was the widow of one Stronpini. She was a singer of celebrity, having sang in various Italian operas.

DEATH OF LOUIS MAYER.

Louis Mayer, one of the most prominent of St. Louis musicians, died Dec. 6th, after a brief illness, at his home, 512½ North Sarah street. Mr. Mayer's reputation as a violoncellist had extended throughout the country, and few musicians were more favorably known or had a more varied experience than he.

He was a pupil of Wagner and graduate of the Munich Conservatory, coming to this country at the age of 18 years. He spent many years at New Orleans, where he led the orchestra of the St. Charles Theatre. In St. Louis he did commendable work as leader of the orchestra in De Bar's Opera House and of the old St. Louis Grand Orchestra. He was also an esteemed member of the Symphony Orchestra. His ability as a musician was unquestioned. Many of his pupils have gained eminence in their professions.

The funeral took place from the family residence, where an appropriate musical programme was rendered by his fellow musicians, and an address made by Mr. Owen Miller. A band of 100 members of the M. M. B. accompanied the remains to the cemetery. The active pall-bearers were Messrs. Val Schopp, R. Buhl, P. G. Anton, F. Gecks, C. Froelich, Louis W. Langmuir, and the musical and literary bearers, Messrs. Charles Kunkel, O. Bollman, A. Ernst, A. Waldauer, E. R. Kroeger, John Boelen, H. Hauser, W. E. Ehling, E. Gmott, R. O. Reich, Louis Hammerstein, Alfred Jolya and B. E. Sellers.

Mr. Mayer leaves a wife and five children and the entire musical profession to mourn his loss.

W. W. KIMBALL'S FORTIETH YEAR.

Wm. Wallace Kimball, founder of the W. W. Kimball Co., was forty years in business on Nov. 17th. The veteran piano and organ manufacturer's employes, with whom he has ever remained exceedingly popular, decorated his desk with bright flowers as a tribute of their attachment, and many congratulations were poured in upon Mr. Kimball during the day. What vast changes Mr. Kimball has witnessed in the music trade of Chicago and the country at large since his significant advent there at 149 to 151 East Fourteenth street, which is one of the largest factors in the American piano industry, but ever bears in mind the poetic injunction: "Let us be true, like the simple, common pine." Nevertheless, we venture the opinion that Mr. Kimball is justly proud of the cordial relations that have always existed between him and the faithful employes of his line of industry, of which the incident above was a token.

NEW SOMMER BUILDING.

The new Sommer Building, now in course of erection, southwest corner of Fifth avenue and Twenty-second street, New York, will be ready for occupancy on or about the first of next February, when the well-known Piano Manufacturers of that name, who have been located there for the past twenty-five years, at 149 to 151 East Fourteenth street, will occupy the ground and lower floor for their warehouses. This move will accommodate their large uptown trunk company more conveniently, being centrally located and readily accessible by all surface and elevated lines. A full line of their celebrated manufacture will be constantly on exhibition.

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MAJOR AND MINOR.

The late Franz von Suppe was one of the most productive composers of the day. His compositions number over 2,000.

All unskillful people seem to be happy. It is the engrossing pursuit—almost the only innocent and unalloyed passion.—*Sidney Smith.*

The Seidl concerts to be given at the Astoria Hotel in New York will be a most expensive luxury. There will be twelve of them, each at cost, it is said, \$3,400. No single tickets can be procured. Any person desiring to attend must pay for the entire series, the cost of which is \$40.

An artist giving a concert should not demand an entrance fee, but should ask the public to pay just before leaving, as much as they like. From the sum taken he would be able to judge what the public think of him, and we would have less concern anyhow.—*Rubinstein.*

Felix Motil had accepted for this winter the co-conductorship of the concerts at the Kurhaus, at Wiesbaden. Among the artists whom he has engaged are Sarasate, Joachim, Eugen d'Albert, Teresina u. a., Carreno, Siliti and Gaborilovich, besides Madame Gullbraun, who was one of the principal vocalists at Bayreuth last summer.

David Henderson has assumed the management of the Great Northern Theatre, Chicago, and has engaged the Boston Lyric stock company, which is producing grand opera and has in the neighborhood of sixty operas in its repertoire.

England is evidently determined not to let the grass grow under her feet in the matter of educating her public-school system in music. For this, this year, she spent \$1,600,000 in giving instruction to the pupils attending the elementary schools.

The musical and dramatic profession of New York mourn the passing away of the Rev. Dr. Geo. H. Houghton, pastor of the "Little Church Around the Corner," which has been a "Christian burial" to George Houlton, Lester Walkin, Dion Boucicault, Harry J. Montague, James Lewis, Edwin Booth, Jacob Goble, and a host of other stage folk. Dr. Houghton was 77 years of age, and a native of Deerfield, Mass. He was a member of the Players' Club. Action was taken on his decease by the Actors' Fund, the Lambs' and the Twelfth Night Clubs. In the Rev. Dr. Houghton, a noble old man, who loved humanity, has closed a useful life.

It is probable that the recent Donizetti centenary festival, at Bergamo, will cause a revival in the interest felt in the melodious music of that graceful composer. In various cities of Europe, notably at Madrid, his familiar old operas have been brought again before the public and viewed with all the old-time favor. In point of years, they are really no older than those of Wagner's works, but they seem to antedate them simply because they have been given more often. Yet, several of Donizetti's finest lyric productions have not been heard here at all. Were they produced in good style, they would awaken wonder as well as admiration, both for their dramatic force and their fresh, unalloyed melody.

This nation's immense music collection is soon to be made accessible to the public for the first time in its history. Within the past few weeks the whole collection, which has been steadily growing for the past half century, has been removed to the new library of Congress, where a special department will be given up to it, and where it will, before long, be made available to the public. It has been a collection that has been so carefully guarded that there was no possibility of getting at any of its contents. The collection comprises 166,000 separate compositions, without counting bound volumes of music. Among the latter are English madrigals, Scotch, Irish and Welsh ballads, folk-songs of Scandinavia, Chinese and Hindoo music, the opening of this vast collection of music to the public will afford musicians opportunities hitherto unknown.

Miss Dollie Dowder, the popular teacher of piano, as removed from 510 West End Place to 3834 Russell avenue.

Louis Hammerstein, the well-known pianist and organist, held a special engagement at Belleville, where he played for the Liedererkranz Society on Thanksgiving Eve. He also participated in the programme given by the St. Louis Liedererkranz on the 27th ult., his selection being the Meyerbeer-Bendel Grand Fantasia from L'Africaine.

The tenth annual piano recital by pupils of Miss Carrie Vollmar was given recently, and proved a very interesting event. The programme was admirably selected, and was rendered in the most commendable manner. The pupils were assisted by Miss Julia Vollmar and Messrs. E. Kolker, H. H. Jacoby, F. Schreck, E. Dunker, D. Dunker and Memorial Choir. Miss Vollmar received much praise for the splendid work of her pupils.

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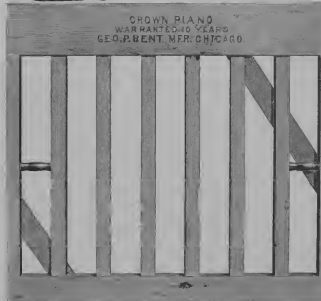
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Allegro ♩ 100 to ♩ 126.

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3

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

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979-14

4 *Moderato.* ♩ - 100 - ♩ - 132.

2.

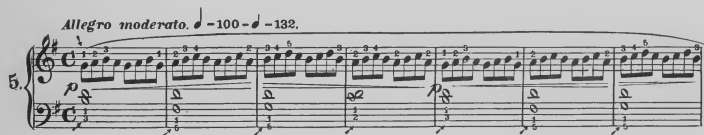
Moderato. ♩ - 100 - ♩ - 132

3.

Repeat from beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.

4.



6 Andante. ♩ = 88 - ♩ = 112

6 *p dolce. cantabile.*

Fine.

Repeat from the beginning to Fine.

Moderato. ♩ = 100 - ♩ = 132.

7 *p*

Fine.

Repeat from the beginning to Fine.

Cantabile. ♩ - 88 - ♩ - 112

8. *dolce.*

f marcato.

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

9. *p* *cres.* *p* *cres.* *cres.*

p *cres.* *cres.* *cres.* *f* *f*

f *p* *cres.* *cres.* *cres.* *f* *f*

Andantino. $\text{♩} = 68 - \text{♩} = 112$.

10

p *Fine*

Repeat from the beginning to Fine.

Moderato. $\text{♩} = 100 - \text{♩} = 132$.

11

mf *cres.* *cres.* *f*

Moderato. ♩ = 80. ♩ = 112.

9

12 *dolce leggiero.* *cres. dim. dim.*

dolce leggiero.

dim.

dolce leggiero. *cres. cres. dim. dim.*

dim. e ritard.

10

Allegro comodo. ♩ - 100 - ♩ - 132.

13. *p*

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

14. *p*

Andantino. $\text{♩} = 88 \text{ } \text{♩} = 112$

15

Repeat from the beginning to Fine.

Allegretto. $\text{♩} = 100 \text{ } \text{♩} = 132$

16

This etude should be practiced with both of the fingerings indicated.
The lower will be found especially useful for the development of the fourth and fifth fingers.

Mouvement de Valse. ♩ = 132 ♩ = 80.

17.

leggiere.

Fine.

Repeat from the beginning to Fine.

Allegretto. ♩ = 112 ♩ = 152.

Allegretto.

Fine.

f marcato.

dim.

Andante. ♩ - 100 - ♩ - 132.

13

19

dolce.

Fine

Repeat from the beginning to Fine.

Allegro comodo. ♩ - 100 - ♩ - 132.

20

mf

979 - 14

21

Musical score for measures 21-26. The piece is in 2/4 time, key of B-flat major. Measures 21-26 show a continuous melody in the right hand with various fingerings and a steady accompaniment in the left hand. Dynamics include piano (p) and forte (f). The piece ends with a 'Fine' marking.

Allegretto ma non troppo. ♩ - 100 - ♩ - 132.

22

Musical score for measures 22-28. The piece is in 2/4 time, key of B-flat major. Measures 22-28 show a continuous melody in the right hand with various fingerings and a steady accompaniment in the left hand. Dynamics include piano (p) and forte (f). The piece ends with a 'Fine' marking.

Allegretto. ♩ - 80 - ♩ - 112.

23

Musical score for measures 23-29. The piece is in 2/4 time, key of B-flat major. Measures 23-29 show a continuous melody in the right hand with various fingerings and a steady accompaniment in the left hand. Dynamics include piano (p) and forte (f). The piece ends with a 'dim.' marking.

Repeat from the beginning to Fine.



Allegretto. $\text{♩} = 100 - 132$.



Fanfare. ♩ = 84 - 112.

25.

dim.

simili.

dim.

simili.

dim.

pp

CHRISTMAS BELLS.

GAVOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ - 132

1210 - 3

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4

cres. *Giacoso.* *mf*

1210 - 3

a tempo.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a treble clef and a key signature of one sharp. The piano part is in the left hand, and the voice part is in the right hand. The second system has a bass clef and a key signature of one sharp. The piano part is in the left hand, and the voice part is in the right hand. The score includes various musical notations such as notes, rests, and fingerings.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody with various ornaments (flats, naturals, and accidentals) and fingerings (numbers 1-5). The bass staff contains a simple accompaniment with fingerings (numbers 1-5). The key signature is one flat (B-flat), and the time signature is 2/4. The music is in a common meter (4/4). The score is for a single system, with a repeat sign at the end.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment. The voice part has a melody with various ornaments and slurs. The score ends with a 'cres.' marking and a final chord.

[illegible]

HOPE.

Song without Words.

Gustav Hoelzel.

Andantino -80.

Andante

con espress.

f

cres.

f

ff

dim.

pp

poco più tranquillo.

pp

dim.

pp

Ped.

This page of musical notation is a single system from a larger score, featuring a grand staff with multiple systems of staves. The notation is complex, with many notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is marked with various dynamics, including *Ped.* (pedal), *f* (forte), *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *dim.* (diminuendo). There are also many accents and articulation marks. The notation includes various musical symbols like notes, rests, and pedal markings. The page is numbered 1128-2 at the bottom.

MENUET.

Arranged by Louis Conrath.

Allegretto  138.

Secondo.

J. J. Paderewski Op. 14. N° 1.

Allegretto Op. 138.

p

Ped.

cres.

f

MENUET.

Allegretto ♩ 138.

Primo.

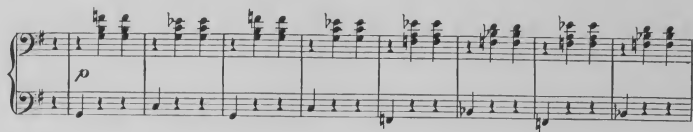
J.J. Paderewski Op.14.Nº1.

Musical score for Menuet by J.J. Paderewski, Op. 14, No. 1. The score is in 3/4 time, key of D major, and consists of five systems of music. The first system starts with a piano (*p*) dynamic and includes fingerings (2, 3, 2, 4, 3) and pedaling instructions. The second system continues the melody and accompaniment. The third system includes a "cres." (crescendo) marking and more pedaling. The fourth system features a forte (*f*) dynamic and a fermata over a measure. The fifth system concludes the piece with various fingerings and pedaling. The score is written for piano with a grand staff (treble and bass clefs).

Con moto.

Con moto.

Secondo.





Secondo.

a tempo.

a tempo.

The score continues with a piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The tempo marking 'a tempo.' is present at the beginning of this section. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

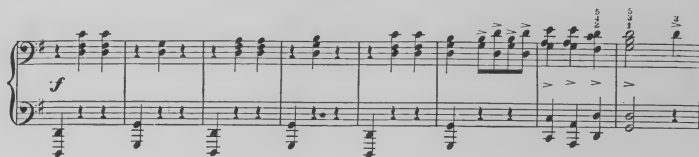
Con moto.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in G major, 2/4 time, and consists of a simple harmonic accompaniment. The vocal melody is also in G major, 2/4 time, and is written for a single voice. The melody begins with a half note G, followed by a quarter note A, and then a half note B. The piano part provides a steady accompaniment with a bass line of G, A, B, A, G and a treble line of G, A, B, A, G. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano introduction is marked with a 'P' and a 'C' (Crescendo). The vocal melody is marked with a 'V' and a 'C' (Crescendo). The score ends with a double bar line.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for piano and includes a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a prominent bass line with triplets and a melody in the right hand. The score includes dynamic markings such as *cres.* and *ff*, and a tempo marking of *Allegretto*. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into measures, with some measures containing triplets and other rhythmic figures. The piano part includes a section marked *cres.* (crescendo) and a section marked *ff* (fortissimo). The score ends with a double bar line.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The piano part features a prominent bass line with a forte (*ff*) dynamic. The voice part is a simple melody. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The piano part has a series of chords in the left hand, with a forte (*ff*) dynamic. The voice part has a melody that is simple and easy to sing. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The piano part has a series of chords in the left hand, with a forte (*ff*) dynamic. The voice part has a melody that is simple and easy to sing. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The piano part has a series of chords in the left hand, with a forte (*ff*) dynamic. The voice part has a melody that is simple and easy to sing.

a tempo.
Con moto.



First system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. The music features various fingerings and articulations, including slurs and accents.

Second system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic. The system includes trills marked "tr 2313" and a large slur spanning across the measures.

Third system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. The system is marked "acc." (accelerando) and features rapid sixteenth-note passages with fingerings.

Fourth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. The system is marked "Presto." and features rapid sixteenth-note passages with fingerings.

Fifth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. The system includes a forte (*ff*) dynamic and a "Ped." (pedal) instruction. The piece concludes with a final chord.

SWEETHEART.

3

(MEIN LIEBCHEN.)

Words by "W. A. B."

Translation by H. Hartmann.

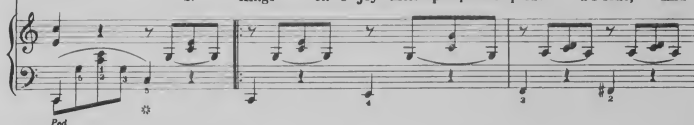
Music by Louis Conrath.

Moderato $\text{♩} = 76$.



2. Kö - ni - gen den Prunk, die Macht, den Schatz, den
1. Wä'r' ich ein Krö - sus, hät - te Geld und Ruhm, Und

1. If I could boast of Croe - sus' wealth and fame, And
2. Kings en - joy their pomp and pride a - lone, And

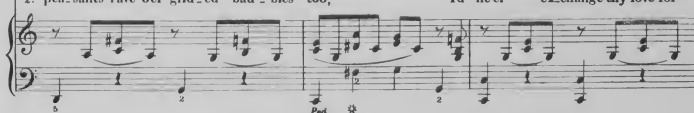


2. Stol - zen th - res Dünkels scha - len Lohn!
1. al - les Lob der Welt wä'r' mir al - lein,

Nie tausch' ich die - ne Lieb' für
Ich legt' es dir zu Fü - ssen,

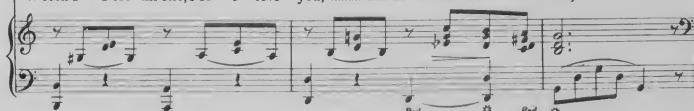
1. count - less prais - es of the world were mine,
2. pea - sants rave o'er gild - ed bau - bles too,

I'd lay them glad - ly at thy
I'd ne'er ex - change thy love for



2. gold - nen Thron, In mei - ner Brust wohnst du al - lein.
1. nennst' dich mein, Mein theu - res, sü - - - - - sses Ei - gen - thum.

1. feet and claim Thee as mine own, sweet - heart di - vine,
2. rich - est throne, For I love you, sweet - heart so true,



1459 - 9

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2. Der Sil - bermond ist ge - gen dich nur maff, Du ü - ber - strahlt der Son - ne hel - len
 1. Kein schön - res Bild führt mir die See - le vor; Ver - gli - chen dir ein je - des Bild er -

1. No bright - er im - age can my thoughts em - ploy, None else compare with thee, dear love so
 2. No silv' - ry moon can ri - val all thy charms, Nor or - ient sun thy glo - ry e'er out.

2. Glanz, In dei - nen Arm um - fängt das Glück dich ganz, Der nur dies
 1. bläst, Da dich mein Herz, nur dich al - lein um - fasst. Zu dir nur
 accel.

1. true, No oth - er love can fill my soul with joy, For I love
 2. shine, No joy so sweet as when with - in thy arms, For I am
 accel.

2. Glück auf Er - den hat, Ich lieb' dich, ich lieb' dich,
 1. blüht mein Aug' em - por. a tempo. ♩ 66.

1. you, sweet heart so true, I love you, but you
 2. thine, sweet heart di - vine,

Sü - sser En - gel mein;..... Ich lieb nur dich mein En - gel, Ich lieb nur dich mein
 sweet-est heart so true..... I love but you, but you..... Sweetheart, sweetheart so

En - gel Ich lieb nur dich!..... Ich lieb nur dich Ich
 true..... I love but you,..... I love but you..... sweet-
 cres.

lieb nur dich mein En - gel, Ich lieb nur dich al. 1.
 heart, sweetheart so true..... I love but you, love you.

Lass' 1. 2.
 Let you.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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ADOLPHE HENSELT AS A TEACHER.

Henselt as a teacher was rather terrible. He would come in in a white suit, a red tie on his head, a fly-flapper in his hand, and, motioning his pupil to seat herself at the piano, would say, in his short, brusque way, "Begrüßung!" Then, as he began, he would first go to the window, appear, as to see something that he took exception to, then pace backward and forward for a minute or two, stop suddenly, and with a furtive glance at her, cry "Falsch! Play it again! Falsch!" But what? where? She had, perhaps, played a page, or nearly a page. Was it the way she played it that was wrong, or were there wrong notes? She would begin again, and "Falsch! falsch!" would follow her, she seemed pained, with each shot, instead of that first big bullet. Then he cried, "Stop!" The flag of truce. He came across, eyes gleaming, his very skin pale, and with a look of intense hissing tones, far more terrible than angry shouts, would contemptuously pass her off the stool and intimate her, then play the passage himself slowly, stopping now and then to repeat and snap out notes, and hints. Then, as if slightly puffed by his victory over himself—yet not having given away the impulse of annihilating her—ever—he would stride off and begin killing flies upon the wall.

The pupil would make another attempt with the fly-catching continued, until there was a stamp of the foot and "Stop!" Then Henselt became intensely polite, which was almost more trying than his savagery. In a little while he would tell the pupil to get up, and, seating himself at the piano, would play the passage as he thought it should go. When he was not in the humor for teaching, as would cry "Falsch!" in various tones for the first half-hour, then kill flies silently till he marched out and lauged the door, and when all he would bring in the dogs and play with them, and let the unhappy pupil do her utmost without comment, even at the end.—*Er.*

Dvorak is working upon an opera of which the subject is "Uncle Tom's Cabin."

Musie is a stimulant to mental exertion.—*D'Is-rach.*

It is said that Calve's season in America realized her \$75,000.

Musie is the essence of order, and leads to all that is good, just and beautiful.—*Pinto.*

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He who sets limits to himself will always be expected to remain within them.—*Schumann.*

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SINGING THREE HUNDRED YEARS AGO.

In Byrd's "Collection of Psalms and Sonnets," bearing date 1588, that quaint old fellow, endeavoring to impress on his readers the moral obligation they lie under of learning music, makes use of the following arguments:

"Firstly," says he, "it is a knowledge easily taught and quickly learned, where there is a good master and a diligent scholar. Secondly, it is a thing which is delightful to nature, and good to preserve the health of men. Thirdly, it doth strengthen all parts of the soul, and doth open the pipes of the heart. It is a singular good remedy for a stuttering or stammering in the speech. Fifthly, it is the best means whereby to procure a perfect pronunciation, and make a good orator. Sixthly, it is the only way to know where nature hath bestowed a good voice; and in many that excellent gift is bestowed, there is not any kind of sympathy with nature. Seventhly, there is not any music of instruments whatsoever comparable to that which is made by the voices of men, a voice, which is the best and the most perfect. Eighthly, the better the voice is the more it is to honour and serve God therewith; and the voice of man is chiefly to be employed to that end."

Our friend winds up with two doggerel lines:

"Since singing is so good a thing,
I wish all men would learn to sing."

They give this reason for Sarastro's eddify: When, during the first prize at the Paris Conservatory, Anber touched him on the shoulder and said: "Above all, young man, don't marry."

The Emperor William has refused to pardon Herr George Liebhing, who was sentenced to a couple of years in imprisonment for assaulting a woman with a stick. It is said that the court pianist will emigrate rather than undergo his punishment.

The Society of St. Gregory the Great, of Rome, offers a diploma and a silver medal for the best work for four voices, written with due regard to payment, in the severe style prescribed by the Congregation of Rites. The mass will be sung at the annual commemoration of the patron saint on March 19, 1898.

French song writing is despaired of by the Academie Francaise. The first set of songs sent in for the prize established by M. Montariol two years ago, was so bad that the academy has decided to turn over the bequest of 10,000 francs to the founder's heirs.

The quality of the true artist is best shown in his rendering of small pieces, for in larger works—as in scenic painting—the finer details of the coloring, the artistic touches, are often overlooked, or, overshadowed by technical bombast, which covers a multitude of sins. There are many brilliant performers who manage to get through a difficult composition of Liszt's who could not play decently a simple nocturne. Fuchs, for instance, is one of these. He seems, as a rule, to be too diffident for them.—*Christiant.*

Mrs. Sembrich said lately: "It is such music as 'La Sonnambula,' 'Lucia,' 'Linda de Chamouni,' and 'Il Barbiere,' that trains one to sing well. Learn to sing these, and the modern composers alone for a while. If there was anything needed to prove the truth of my theory, one would only have to call at Miss Patti's. She is over fifty now, and yet she sings remarkably, and she has her voice left still. Of what other woman can the same thing be said? Look, too, at Lilli Lehmann, who began her career as a singer of the Italian music, and is to-day another great example of what that training was. It was until she had learned thoroughly the Italian repertoire that she began to sing Wagner. She and Mme. Patti are two of the last great singers. They train one to sing well, to take their places, and the reason is that the old music, which trained the voices best, is no longer taught to-day. Even in Italy it is not taught to the singers. They immediately begin to sing Leoncavallo or Mascagni, which is just as bad for their undeveloped voices as Wagner's music. After a girl has learned to sing the next important thing for her to learn is what she should sing. Certain voices, as so many singers seem to forget, are suited only to certain kinds of music. One who has a voice which would last for a long time in singing the music suited to it. But if it is used in singing the music for which it is not suited, the voice wears itself out. There is only a certain quantity of it, and if it is used up in two or three years by singing music to which it is not suited, only one thing can happen. But singers seem to forget that with a voice suited only to certain kinds of music it is impossible to succeed in entirely different kinds. That is a thing which the singer must learn for herself."

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to the "Restaurant à l'Allemand" on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies only stopping will receive extra. Restaurant à l'Allemand, Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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A cultivated musician may study Raphael's Madonnas with as much profit as a painter may study Mozart's symphonies.—*Robert Schumann.*

Paris, Dec. 1.—Antonio Torma and Silyl Sanderson, the American prima donna, were married in this city to-day. The wedding was a quiet affair. The bride was converted to Catholicism two days ago. The civil ceremony was performed at the Mairie of Passy, and the religious ceremony at the Chœur Chapel in the Avenue Malakoff.

Tamago, the famous tenor, has, it would seem, been better able to make money than to keep it when he has made it. He recently bought a hotel in Rome for \$400,000 in the hope of being able to sell it for a profit of \$100,000 for \$200,000. The land that realized only \$400,000 when it was bought. By these two transactions alone, said to have been entered upon upon the advice of a friend, Sig. Tamagnano has lost \$300,000.

Some interesting remarks of Brahms are told by his friend Widman in the *Deutsche Rundschau*. In an interview with the writer, he very pleasantly said: "Once we were drinking beer in a cheap tavern." Widman writes: "I expressed some surprise that he should mention a cheap tavern, when he had just said that he was a pianist." Brahms said: "It does not seem so very long ago since I was playing dance music in such cheap places than that pale creature. At that time I was already composing, but only early in the morning, for during the daytime I had to arrange marches for little bands of musicians, and direct every one of the piano for tavern dances. The best ideas for my compositions always came to me while I was blacking my boots in the morning."

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